

THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

Vol. No. XV—No. 8 Published at Northampton, Mass., Editorial Office, University of Massachusetts, Amherst, Mass.

November, 1953

New England CEA Fall Meeting

Teaching English in Europe

After greetings from Roberta M. Grahame, President of NECEA, and Dean Ella Keats Whiting of Wellesley, Harry R. Levin of Harvard told the opening session of the NECEA at its Oct. 31 meeting at Wellesley that it would be good for American education if our best scholars, like the best scholars of France, would devote their efforts to teaching teachers. This was one of many observations he made concerning his year abroad as a teaching fellow.

He commented on the continental "Kulturkampf" between critic and scholar, and stated that in America a healthier cooperation exists between devotees of these two points of view. Many academic scholars in France know little about the contemporary creative work of their countries.

Prof. Levin humorously suggested that graduate specialization in this country should be divided between philosophy and aesthetics on the one hand, and bibliography and linguistics on the other. Would-be scholars should be forced to take the former and would-be critics the latter set of courses!

He described the excellent linguistic training of young French students which gives them command of five languages in the elementary school, and commented that the basis for this was an extremely thorough grounding in French itself. If our English teachers could do as thorough a job in teaching English, Americans might not be so linguistically inept.

Nevertheless, he realized that French education is over-systematized and that its most interesting products are often its renegades—Baudelaire, for example. French students should have more initiative; their own should have more discipline. This comment agreed with the central thesis of President C. de Kiewiet's discussion of French education at the Corning CEA Institute.

There are no successors in France in the field of English studies to Legouis and Cazamian; at present, the French scholar's time is almost completely preempted by his students. The demand for higher education is much greater than the facilities, and the library situation is still medieval. There is a great shortage of books.

In France an extremely thorough knowledge of a limited set of books is required, and the standards are exacting that few students have the leisure for broad reading. The teacher cannot count on their knowing books not in the curriculum. *Moby Dick*, one of the required books, is not liked by French students because they cannot resolve its ambiguities; but the Germans admire it for this very reason. Europeans in general prefer the "wildest" of our authors, the ones furthest from the European tradition: Hemingway and Faulkner especially. L.

The Poetry of Whitman

The centenary celebration of the publication of Walt Whitman's *Leaves of Grass* was anticipated in a spirited discussion at an afternoon meeting of the NECEA. Norman Holmes Pearson introduced the subject by reminding the group of D. H. Lawrence's trenchant observation that the nineteenth century in America produced Whitman, and little else.

Clark Griffith of Harvard University urged that Whitman's poems should be considered in their totality, rather than through isolated lines. Such an approach, Prof. Griffith noted, would reveal that Whitman's poetry had an integral unity which resulted from Whitman's repetition of symbolic words—"the root images" of the poem. For example, the "root images" of "Crossing Brooklyn Ferry" revealed a unified mood of ascendancy; on the other hand, "Out of the Cradle Endlessly Rocking" showed images connoting a mood of descendancy.

"Faith is the antiseptic of the soul." This sentence from Whitman's preface to the 1855 edition of the *Leaves of Grass* is not only the key sentence to an understanding of Whitman's poetic philosophy, but also refutes the imputation by some critics of Whitman that his poetry is characterized by a philosophy of nihilism. So claimed Milton Hindus of Brandeis University, the next speaker. By Faith, Prof. Hindus elaborated, Whitman did not mean the external manifestations of a particular creed, but rather the cosmic faith which relied on the God within the individual. Unfortunately, according to Prof. Hindus, Whitman is not fully appreciated or understood at the present time. Some unenlightened readers mistakenly believe that "free verse" is easy to write; Prof. Hindus maintained that it is the most difficult because it reveals the poet's ability (or lack thereof) most clearly. For "free verse" to be effective, the poet must be divinely inspired. Lacking that "afflatus," the poetry becomes inflated pedestrianism.

MILTON HINDUS
American International College

"New" Criticism

C. L. Barber of Amherst led a group discussion of three poems at the fall NECEA meeting which was almost as interesting, though not so free-swinging, as a similar session led by Bob Fitzhugh at the Corning CEA Institute to show businessmen what values for character training can emerge from the analysis of poetry.

In the Wellesley session Prof. Barber gave a good illustration of the "New Critic" methods in his preliminary remarks about Milton's sonnet "On His Deceased Wife," Wordsworth's "A Slumber Did My Spirit Seal," and Stevens' "Flyer's Fall." The assembled

NATIONAL PRESIDENT REVIEWS CEA

ANNUAL CEA MEETING

December 27, 1953
Quadrangle Club,
University of Chicago
1155 East 57th Street,
Chicago, Illinois
Cocktails: 5:30 P. M.
Dinner 6:00 P. M.
Dinner \$3.50 (extras)
For reservations, address
Miss Frances Medbery, Division of the Humanities,
University of Chicago, 105 East 59th Street, Chicago 37, Illinois
Chairman: Dean Napier Wilt, Univ. of Chicago
"The Student and the English Teacher"
Benjamin Lease and the late Ernest Van Keuren, Univ. Illinois, Chicago
"The English Teacher and Foreign Languages"
Katharine Koller, Univ. of Rochester
"The English Teacher and the Sciences"
W. L. Werner, Pennsylvania State College
"The CEA Institute at Corning: What Does It Mean?"
Maxwell H. Goldberg, Univ. of Massachusetts
Committee: Robert T. Fitzhugh (Brooklyn), Benjamin Lease (Univ. of Illinois at Chicago), Henry Sams (Univ. of Chicago)
CEA & Bureau of App'ts. Hqtrs., Palmer House, Chicago, Dec. 23-30

(Extract from a Corning Institute Address by W. L. Werner)

About fifteen years ago (1939) there were two large and well established organizations of teachers of literature. The older one seemed to be climbing higher and higher in its ivory tower and digging deeper and deeper into less important details of history, and losing more and more its contacts with our contemporary world. The other organization, in trying to concern itself with English at all educational levels, became perhaps inevitably occupied with elementary problems of spelling and grammar. God knows we need persons who can spell, but it is also true that one can spell and parse and be a villain still.

So we formed this College English Association to fill a gap between graduate school research and grammar school routine, and Burges Johnson was our brilliant leader. If I may quote our present secretary, we were at first "chiefly a forum for talk within our profession." A sprinkling of regional meetings all over the country brought English professors together in small groups bristling with discussion and argument. A monthly news-letter continued our discussions and recorded our progress. An appointment bureau furnished badly needed guidance to our beginners. Within our profession we are moving steadily toward our stated goals in the teaching of good writing and literature for the benefit of our students and society.

Broadened Aims

But in the last few years we have broadened our aims beyond the campus, under the leadership of our executive secretary, Dr. Maxwell H. Goldberg, whose energy and ability have produced this conference and other meetings as well. I must mention also his executive assistant, Bob Fitzhugh, former president and secretary, whom I'd call an elder statesman except that he stays as young as ever.

The goal that these leaders have set for us is "to make effective our belief that liberal education is essential to moral and intellectual progress in the modern world." The lever we are using is again the regional meeting, no longer confined to professors, but extended to include leaders in business and industry and university administrators and officials.

larity of these plays. The modern student, however, is not disturbed by the "perpetual but unpassionate treatment of sex." The levity of the plays, rather than their immorality, is more likely to be a stumbling block for modern youth. The only really difficult task is to get the students to appreciate the heroic drama with its "Platonic cult of lofty makebelieve."

Samuel Johnson

Katharine C. Balderston of Wel-
(Continued on Page 8, Column 1)

group of about eighty teachers was then turned loose to comment, and the points ranged from a direct attack on the oversubtlety of all new criticism, which allegedly attempts to impose a too elaborate structure of meaning on a flimsy foundation, to additional intricacies of interpretation which delighted the heart of the maestro himself.

The session illustrated the value of careful structural analysis in getting at meaning, exemplified the pitfalls of diverse interpretation whereby a single word or line could seem ultimate perfection to one reader and completely inept to another, and proved once more that poetry, no matter how you take it, has marvelous life and vigor. Incidentally, it also showed how the tradition of poetry can be made clear by a comparative analysis of poems drawn from different periods. L.

Three Problems

Jacobean and Restoration Drama
In an afternoon session of the NECEA meeting Kathleen M. Lynch of Mt. Holyoke described her method of bringing the Jacobean and Restoration drama to life for her classes. She uses class discussion and occasional lectures, but relies chiefly on student productions of the plays themselves.

It is her conviction that in the past the charge of immorality has been the greatest blow to the popu-

THE CEA CRITIC

Published at 15 Army Street
Northampton, Massachusetts

Editor
MAXWELL H. GOLDBERG
Managing Editor
LEE E. HOLT
Consulting Editor
ROBERT T. FITZHUGH

Published Monthly, September through May
COLLEGE ENGLISH ASSOCIATION

President
ERNEST E. LEISY
Southern Methodist University

Vice-Presidents
JOHN HOLMES
Tufts College
T. M. PEARCE
University of New Mexico

Treasurer
ALBERT P. MADEIRA
University of Massachusetts
Executive Secretary
MAXWELL H. GOLDBERG
University of Massachusetts

Amherst, Massachusetts
Director, Public Relations
JOHN WALDMAN
Pace College

Directors
Gordon Keith Chalmers, Kenyon College
Joseph Addison Giddings, South Dakota State
College
Thomas F. Marshall, Western Maryland College
Bruce Dearing, Swarthmore College
Alan Van Keuren McGee, Mount Holyoke College
Autrey Nell Wiley, Texas State College for Women
Robert T. Fitzhugh, Brooklyn College
Kathrine Koller, University of Rochester
Norman Holmes Pearson, Yale University
George S. Wyckoff, Purdue University

Associate Member, American Council on Education
(All official mail c/o College English Association
11 Old Chapel, University of Massachusetts,
Amherst, Mass.)

Annual Subscription, \$1.50

Re-entered as second-class matter January 24,
1952, at the post office, Northampton, Mass.
under the Act of August 24, 1912.

Entire issue, copyright 1953 by the College
English Association.

Statement of Appreciation

The College English Association wishes to thank Harlan Logan, director of public relations for the Corning Glass Works, and James Brown, III, Director of the Corning Glass Center, for their part in the recent CEA Institute. Mr. Logan repeatedly rendered crucial service in effecting the intricate process of Corning-CEA Institute liaison; and Mr. Brown was always present to look after the needs of his guests. Both entered into our problems with a sympathy tempered by their sense of responsibility to Corning, and both made us feel that they were collaborators rather than representatives of our hosts.

We wish also to mention Dudley Olcott, business manager of the Corning Glass Center, who so engagingly combined a genial spirit with strict attention to the smallest of practical details, and Vivian Cady, secretary to Mr. Brown, who was both charming and tenaciously efficient, a tireless worker and an ingenious supervisor of the work of others; James Mathews, who so alertly assisted Mr. Brown; and Robert Edwards, who completed a complex and trying press assignment.

Two impressions will suggest our happy memories of Corning. The first: John Henry Newman's characterization of a gentleman—"He makes light of favors while he does them, and seems to be receiving when he is conferring." The second: not once did it occur to any of us to identify as an employee any of the Corning staff with whom it was our pleasure to work.

Ever since alphabets were invented, throughout the centuries, doubtless there have been persons who wanted to tell other persons just what was best for them to read. Pope Galacius, as early as A.D. 494, issued a catalog of forbidden books, thereby whetting the curiosity of all lively-minded folk. Whatever titles were left over might presumably be considered approved reading. Probably Cadmus, the Phoenician, brother of Europa, or whoever it was in mythological times that invented books, was followed immediately by some compiler who chiseled an approved booklist on a rock. Ever since that time emperors, dictators, censors appointed by the Crown, priests, teachers, librarians, book-clubs, social reading circles, and societies organized for the betterment of their fellow men, whether or not they wanted to be bettered, have compiled lists either to shut books out or to shut them in.

Three Classes of Lists

Since this is to be a serious consideration of phenomena known as "book-lists," I must begin by classifying my subject-matter under separate headings, just as other earnest researchers divide all edible fungus, or juvenile delinquents, or fur-bearing mammals, or professing Christians into groups A, B, and C, followed perhaps by sub-headings. This habit may interfere with a light literary touch, but it makes for clarity and prevents a scatterbrained writer from wandering off his path.

Any librarian's desk is likely to be littered with book-lists, and anyone interested in the subject can assemble a large and varied collection of them with little effort. My collection is adequate, and it may be classified under three heads: "A" includes that vast number of lists compiled by those having authority over children, high school pupils, college students, and scholars of riper years who have voluntarily subjected themselves to a teacher's authority. Under "B" are all those lists prepared by social reading clubs, self-improvement circles, book clubs, professional critics, and benevolent publishers. No compulsion is involved; only a sort of social pressure. All such lists might be considered as chaperones in the society of books. Under "C" I place those lists, generally negative, compiled by dictators, official censors, and strong-armed purifiers, who purify by compulsion.

Reevaluation Needed

As to Group A I can speak with some authority, for in my years as a teacher I have helped to compile lists which may have cast shadows over the lives of many youths enjoying the uncertain sunshine of student days. There are many subdivisions in Group A, but one characteristic is true of them all: they contain many titles placed there by earlier generations of teachers, and no one has ever had the courage or the energy to remove them. For the great majority of students who will not in after life pursue scholarship as an end in itself they promise no broadening of the mind, but only boredom. Worse than that, they may drive such youngsters away

from the companionship of books.

Many volumes of Scott and Dickens belong in such a category, and most of Cooper, and William Dean Howells and dozens of others in recent generations of writers, whose names appear on college book-lists. Mark Twain justly remarked that Cooper's noble redman is like nothing which ever existed in this world except perhaps a cigar-store Indian. Of course I should like to have any student know what Cooper did to make Europe aware of the American scene and American writing; just as I should like him to know in what way Howells gave meaning to the term "realism" in fiction. I might invite him to enjoy Mark Twain's appraisal of Cooper; then suggest that he taste the books if his curiosity is aroused. But not compulsory reading!

No Mummies or Antiques

There are so many books written yesterday or three centuries ago, which are certain to widen the mental horizons of any youth alive today, arousing both his curiosity and his finest emotions, that it is a pity to clutter up his reading program with dead books. Nothing is deader than a dead book, so why mummify it on a list or on a shelf? We teachers have been too ready to assume that if a book has come to us from antiquity, surviving fire and pestilence and the changeable whims of mankind, it must therefore have merit, whereas its survival may have been the result of accident. Literary curios are not necessarily works of art even though they have high value in an antique shoppe.

Some books deserve burning, but not for the reasons which influence dictators. The worst reading I ever did in my small-boyhood came from the Sunday school library, where shelves were filled with books which good parishioners had contributed because they did not want them around the house any longer and had not the courage to burn them. Mawkish sentimentality, Victorian hypocrisy and smug moral precepts burst from their seams like old sawdust from a discarded doll.

A Child's List

I know that lists of books deemed suitable for the young existed in my youth, for some of my playmates were fenced in by them. The only such list in our home existed in my mother's head, I suppose, and we loved whatever she chose to read aloud. She may have skipped long words, but I doubt it. The books she read to us at bedtime and on rainy afternoons and Sundays live in my memory today, and many of them I have lately read again with a nostalgic delight, from the Alice books to *Lorna Doone* and *Tale of Two Cities* and many others which I shall not allow myself to list here. I marvel today that she found time for that reading to us amid the other duties of a busy parsonage.

As we children browsed through home bookshelves no one warned us that this or that book was written in a vocabulary intended for older readers. Nor was our curiosity aroused by *verboten* signs, though if we inquired about a book we might be warned that it prob-

ably would not interest us. Nature provides young readers with a surprising immunity to so-called suggestive passages. I discovered *Jane Eyre* on the shelves in my mother's room when I was about twelve, and read it at least twice, stretched out on my stomach on the living room rug. I knew the *Three Musketeers* by heart; and the fact that the hero tore a nightgown off a lady to whom he was not related was merely another exciting escape, the important point being that the lady had a knife.

There were "dime novels" in my boyhood days, and I dipped into them without any reproaches that I recall. But though they cost only a nickel I had not many nickels to spend; and I found *King Solomon's Mines* and *Allan Quatermain* and *Twenty Thousand Leagues under the Sea* more thrilling than any stories about Deadwood Dick. A short time ago I reread those Rider Haggard books and got a great kick out of them. Some day I shall read *Gone with the Wind* for the first time, if I remember to do so, and if copies are still to be had.

Include Dangerous Reading!

Obviously I am not to be trusted to compile a book-list for today's youngsters, for I should shamelessly include too many of my own old favorites. And what a field-day some investigator might have! *Huck Finn* is vulgar and encourages lawlessness; it was once banned by the Boston Public Library. *Westward Ho!* is anti-Catholic; *The White Company* is pro-British; *A Nameless Nobleman* has to do with Plymouth Colony which practiced pure Communism. Any lists of mine in fact might contain much dangerous reading. For I should like to send youngsters out into a world of controversy with some understanding of the enemies they will have to fight.

Why Classify by Age?

A small subdivision under Group A might be mentioned here. There are lists of books recommended for

a guide to
mature writing

HANDBOOK
OF ENGLISH

by Clark Davis Shelley for
College Freshman English

Emphasizes good writing leading to correct, forceful expression. Can be used as a class text or reference book.

GINN AND
COMPANY

eight-year-olds because they have been carefully phrased in what the child-psychologists say is an eight-year-old's vocabulary. If any nine-year-old's word has slipped in, the book must be reclassified. Publishing houses, I am told, submit manuscripts for juveniles to someone skilled in this grading process just as pea coal or French peas are separated from larger units by sifting. But such experience as I have had with young readers leads me to believe that they are often intrigued by words they do not understand. How else do they grow up? Rudyard Kipling never realized that when, in his *Just So Stories*, he gave his baby elephant an "insatiable curiosity" he may have made himself ineligible for the degree of M.A. in Elem.Ed.

Propinquity, Not Just a List

What would I do about Group A? Frankly I admit I do not know, if we must have lists at all. But at least I should take them out of mothballs. I have a fantastic notion that students of all ages might be required to compile their own lists, after being induced to hear much talk about living books, new or old, and after setting out upon voyages of discovery among library shelves. But they should be required to defend their own lists by sound argument. May I add that more marriages have resulted in our society by reason of propinquity than from any other cause. The propinquity between a youth in the house and a shelf of good books in the library will produce more effective results than a year of compulsory reading.

BURGESS JOHNSON

Stamford, Vermont

(The second half of this article, discussing lists B and C, will appear next month.)

Donald Lloyd's *Snoobs, Slobes, and The English Language* is being reprinted in a book of college readings by Howard Vincent and Harrison Hayford to be published by Houghton Mifflin.

The Autobiography of Fred Lewis PATTEE

will be published
about November 24th

He was a pioneer scholar in American literature, a teacher at Penn State College, Rollins College, Breadloaf School of English, University of Illinois, and Columbia University.

The book will be priced at \$4.75 but pre-publication orders (with check) will be taken at \$3.75. Address: The Library, Pennsylvania State College, State College, Pa. (Pennsylvania buyers please add 4c sales tax.)

Envoi: An Exercise in Herman-Eutics or Contra-verse to End All Controversy

Ended the tale; the sea rolls on

"As it rolled five thousand years ago";

Starbuck is perished, the *Pegud* gone,
Only Ishmael is left, with the foe.

But deep calls to deep, and truth is undying

Whether from Greek or American shores:

He who defies his own love and reason

Sinks to his hell, though with leonine roars.

So let geese be swans and Ahab be Melville,

And Psyche composite of egos and ids;

Scissors and snails, and men who go whaling

We have with us always, as well as poor squids.

DECKARD RITTER
Illinois College

Teaching and Renunciation

Today we see the nation crying for leaders who are not completely absorbed by the ideals of money and luxury. For that reason we must remind ourselves that it has always been the business of colleges to turn out more and more educated men, men whose ideals are much more community service than personal gain. We must never forget and we must never let our students forget that colleges do not exist to show them the way to high salaries. We must assist our colleges to graduate leaders who will have the courage to keep clear of graft, the courage to serve the nation rather than the party.

Selfless Service the Mark of a Profession

We must see that as many graduates as possible have the strength to accept thankless tasks for the sake of the community; we must train them, as much as is in our power, to place duty before personal luxury and even comfort. If we are to do this, we must show in our actions that there are other values besides money. All the professions are daily losing prestige as a result of the fact that too many are subordinating human service to personal gain and personal comfort. Until recently it was the glory of the teaching profession that its members were obviously not motivated by profit; this is still true in many instances.

The Frugal Life

Why can't the teaching profession lead the way back to sound ideals? If most of us would work hard in positions which pay only frugal salaries, we would be most effectively teaching the leaders of the next generation that there are values other than money. Hard things cannot be taught in any other way. Of course I do not refer to a salary below a frugal living, but I do not include a television set in a frugal living—an automobile is sometimes an unnecessary luxury.

I know I am proposing something not easy; if it is an impossible ideal, perhaps our own education has been at fault somewhere. I do know that it is true to say that the most significant amounts of difficult sacrifice have been produced and are being produced by deep religious motivation.

ARTHUR R. RIEL, JR.
Fairfield University

Foreign Languages and Literature in English

Since English is only one of the world's 2700-odd languages, the English teacher who has no real command of any other tongue is probably the narrowest of our narrow specialists. He tries to teach a language without having any real basis for an understanding of what a language is. This fact is so obvious that it seems to call for no elaboration.

The literature teacher's need for language, though not quite so obvious, is at least as real. Wherever one touches English or American literature, it is a part of a larger international literary tradition and cannot really be understood without some familiarity with that tradition. If the writers themselves depended on translations (as Shakespeare did with Plutarch), the scholar can do the same. But most of the British and American writers have been anything from fair to excellent linguists, and no translation can show, for example, what American poets about 1915 derived from the French Parnassians and Symbolists.

Two Recent Developments

It has always been necessary for the student of literature to know more than one language, but two recent developments—just at the time when English teachers are tending to become monoglots—have made this need even more emphatic. The first of these affects the teacher of American literature particularly. For a couple of generations he has complained that the rest of the world did not give his subject due recognition—that Europe dismissed our literature with ignorant contempt. With our rise in international importance this situation has changed, and many valuable studies of American literature are now appearing in German, French and Italian. Yet, in spite of a doctoral "reading knowledge," many of our own scholars are unable or unwilling to use these studies.

The other important development is the rise of the world-literature course. We all remember with some bitterness the old administrative assumption that anyone can teach English. Yet we have helped to establish the equal absurdity that any English teacher can teach world literature. If we are to continue to plan and teach world-literature courses we must have some real knowledge of for-

Collector's Items

Tennyson wrote "In Memorandum."

William Carton was born in the 13th and 14th centuries.

Wordsworth wrote "Lines Written above Tin Pan Alley."

"Adonais" is a pastoral allegory.

Milton was a great poet, as well as a man of great courage. He was married three times.

Books in the Library are classified as friction and non-friction.

Sweet Afton was the girl to whom Burns wrote the poem, "Flow Sweetly, Sweet Afton."

More's Utopia was written about nowhere. It was More's idea of where to live.

Taming of the Stew is a poem wrote on making a stew from fish.

Boccaccio was a ballad.

"Quem Queritis" were words spoken in *The Canterbury Tales* by one who talked only in Latin when drunk.

Shakespeare wrote *A Midnight Summer's Dream*.

Two plays by Shakespeare are *Romeo and Juliet*.

The scream of consciousness novel developed early.

"Judgment of Paris" means Paris ran off with Helen and showed good judgment.

The feminine of hero is sissy.

The feminine of fraternity is maternity.

The feminine of lion is leopard.

The plural of grouse is grice.

The masculine of duchess is Dutch Boy.

Comparison of farther: popper, farther, daddy.

He gazed at her with succulent eyes.

The little boy's perfunctory got him into trouble.

To be in love unrequited him.

The three races of mankind are idiots, morons, and imbeciles.

Quoth the raven, "She was a child, and I was a child."

The Red Cross Knight deserted Una because he suspected her of chastity.

PAUL MOWBRAY WHEELER
Winthrop College

foreign literatures in their original languages. Otherwise, we shall be charlatans.

It is to be hoped that the MLA's Foreign Language Program may make English teachers aware of their own and their students' need for foreign languages—not merely as a part of general culture or intellectual discipline, valuable though these things are, but as a simple, everyday necessity in the practice of their profession.

CALVIN S. BROWN
Univ. of Georgia

THREE RENAISSANCE CLASSICS

The Prince, Utopia,
& The Courtier
\$2.50

Burton A. Milligan, Editor

SCRIBNER'S

A Businessman's Appraisal

(An Internal Memorandum)

I was invited to participate in a unique business-educational experiment: an exchange of ideas between industrial leaders and outstanding men in the humanities. Arthur A. Houghton, Jr., President of Steuben Glass, Inc., was host to about 125 people for three days at the Corning Glass Center. The College English Association arranged the meeting.

Why Institute Was Held

Let me state briefly some current conditions which led to the gathering; enrollments in the humanities have been dropping steadily, budgets are shrinking, pressure is being applied to the colleges and universities to re-orient humanities courses to a utilitarian basis, and meanwhile engineering is enjoying an astonishing prosperity in all particulars.

Is Business Interested?

Leaders in the humanities have been making an effort to sound out business on this fundamental question: Is business honestly interested in the man with a well-rounded education based on the humanistic tradition? Time and again corporation executives of the top rank have expressed themselves in favor of the well-rounded man. They have in fact emphasized his role in grasping the complexities of modern management. However, there is a considerable breach between the statement and the act—that is, the personnel people in the corporations apparently haven't heard the word because young men who have, for example, majored in English (and literature) get a very cold shoulder at employment offices.

Humanities Have Value

Consensus of the business leaders was that training in the humanities provides the best educational basis for the future leaders

of industrial management. They doubly emphasized the fact that *the great problem of the future in industry is people, not technology.* Opposed to the need for "the well-rounded man" is the consensus of the educational leaders that the source of supply (the humanities departments; English, literature, languages, mathematics, history, social sciences, art, music, etc.) is in danger of drying up.

Too Polite

Unfortunately, the conference was altogether too polite—there are strong emotions on both sides of the business-education fence that need airing. Both groups needed some thorough soul searching to determine now far their emotions have been warped by the profound and incessant influence of political stereotype (i. e., the greedy moneybags businessman as best exemplified in the old Art Young cartoons, as opposed to the recent 25 years of propaganda from the political "right" attacking professors as boobs, do-gooders, know-nothings, and most recently, as Communists). I hope to elaborate on this matter in an address at the next conference. The roots of dissident feeling on both sides, despite the verbal politeness of the conference, are deep and emotional.

There seemed to be healthy agreement against the "utilitarian" effort to convert the humanities to vocationalism. No businessman present asked for the humanities to deliver to the corporation a "businessman." Poet John Ciardi made a telling point in a fervent summary of the humanistic tradition when he closed tersely: "Gentlemen, we will deliver you a good man; you turn him into a businessman."

JAMES T. MAHER
Cunningham & Walsh, Inc.

"This is an excellent book (literally) and should be one of the few standard freshman texts throughout the country."

Morse Allen, Trinity College

AN APPROACH
TO LITERATURE

THIRD EDITION

By Cleanth Brooks
John T. Purser and
Robert P. Warren

833 pages
\$4.50

APPLETON-CENTURY
CROFTS, INC.

35 W. 32 St., New York 1, N. Y.

THE CEA INSTITUTES: PAST AND PROSPECTIVE

The CEA Institutes: Past and Prospective

The engineers are not ready to grant us in the humanities more than a token share of the technical student's curricular time in school. Much as they value our offerings and want to do right by their students, they take for granted that the proper study for engineers is not man but engineering.

Wanted: Specialists

Although business and industry need a variety of well-trained people, they, too, still insist on specialists. Whatever they individually tell us, the disquieting fact about *Fortune's* survey as reported in the April editorial is that they hire as young employees the engineer, physicist, etc., who can go right out and do a job for them. They take on a new man for what he can do then and there, rather than for an executive place that he may be able to fill years later. Even the most literate engineering executives that I talk to don't see how companies can get away from this policy. And so long as this policy prevails, the technical school heads will remain entrenched as czars of the college curriculum.

So our best bet for the humanities would seem to be to plead for a balance between the narrow, overspecialized course of study and liberal education, or a combination of technical training and the liberal arts. We have a good case, but if my guess is right, we'll have a whale of a job to make it stand up with the technical lords of the campus. Neither our academic nor our extramural opposition can hear the humanist from his remote tower of ivory, especially when he repudiates just about everything they stand for including the whole industrial civilization.

Critic on Right Track

The *CEA Critic*, to its great credit, has given us first-rate articles on the general subject of mending our ways in the English classrooms, so as to make the humanities really humanizing. Here, I can well imagine, we could take our cue from Brother Cormac Philip, whose unerring sense of values, sure knowledge of literature, and genial humor must make him a delight even to technical students.

The unalterable fact is, though, that we are not all Brother Philips in the school room. I am thinking of Prof. Parker's pointed remarks to us and to foreign language teachers in the March *PMLA*, and other straight talk of the same import to our own profession. Or the solid blast of a decade ago entitled *Liberal Education Reexamined: Its Role in a Democracy* (1943), sponsored by the ACLS, in which we were told point-blank that "many humanistic faculties have lost their way and forfeited public confidence."

My point is this: Isn't there a place on the Institute agenda for us to focus directly on the subject of good teaching in the humanities as a means of strengthening our case with the public?

We Take the Rap

The pre-college education of college students leaves us little to build on. In contrast to Carlyle's dictum on the school as an agency

to teach reading, we in state-supported colleges have to start from scratch with far too many students. No doubt we in English take the rap for the semi-literacy of young people turned out by a public school system which has veered away from the teaching of the fundamentals.

Future Institutes

How about considering for future Institute programs a good airing, for example, of a controversy such as the one early this year in the *New Republic* between Arthur E. Bestor, Jr., a history professor at the University of Illinois, and his opponents in "education"? Bestor's article, "Anti-Intellectualism in the Schools" (*New Republic* January 19, 1953) had the most pointed exposé of the intellectual bankruptcy of the public schools that I have come across, and ended with an excellent suggestion for the learned societies to assume part of the responsibility for directing the course of change in public education. Naturally, he was answered by some one in a department of education.

I may be getting far away from the nature and purpose of the Institutes. Surely, though, a central fact behind our efforts is that we in the humanities have long been silent partners in an immature educational system which is plagued by confusion of aims. If we can speak with a clear and independent voice, it should be directed toward the public that shapes school policy all along the line—before, in, and after college. I wish the master-minds in education who dominate the public schools, as well as the curriculum-makers in college, could hear business people extol the professionally trained workers who can think and act for themselves as we did at Amherst last year.

JOHN Q. HAYS
Texas A. and M.

Two fine anthologies . . .

Holmes
Towle

A COMPLETE
COLLEGE READER



BRITISH POETRY
AND PROSE

Lieder
Lovett
Root

HOUGHTON MIFFLIN
COMPANY

Ready in December

A Revised Edition of
an effective text for
teaching the short story,
especially in freshman
composition courses

READING
THE SHORT STORY

By Harry Shaw and
Douglas Bement

With outstanding new
stories by Hemingway,
Steinbeck, Forster, "Saki,"
Thurber, and Kipling.

396 pages
\$2.50

HARPER & BROTHERS

49 East 33d Street, New York 16

MENTS AND DISCUSSION

The CEA Institute at Corning

An Attempt to Summarize Some Points

1. The Liberal Arts Student in College

Present situation: He normally sticks to L.A. courses. Fails to take technical and commercial courses. No summer work in industries. Vague dreams of starting near top of business world.

Job to do: Give him lectures and conferences (general at first) on possible careers in business. Urge him to take a few congenial and specific courses, such as map making, accounting, etc. In the case of girls, typing and stenography are a "must." Urge him to sample industries by summer jobs.

2. Job Hunting Toward Close of College Years

Present situation: L. A. students are usually neglected by the college employment bureaus because of the smaller demand for their services. They are also often neglected by the business interviewers who visit the campuses.

Job to do: First, improve the employment bureaus in many ways, and see that they serve L.A. students as well as others. (Many specific suggestions were made on this point.) Second, urge interested business heads to tell their interviewers to see L. A. students, if qualified.

Corning Institute Carries On

President Carter Davidson's (Union) Corning Institute address "As a College President Sees It," in which he outlined the arguments for business financial support of liberal arts, will appear in a forthcoming issue of the *Bulletin, Association of American Colleges*.

Fred Hechinger of the *New York Herald-Tribune* gave two columns to the Corning Institute on the education page of the *Herald-Tribune* for Sunday, October 18.

President Isabel Phisterer, of Cassanova Junior College, is doing an article on the Corning Institute for the *Junior College Journal*. Advertising Age for Oct. 26, page 72, devoted two columns to the Corning Institute.

An editorial in the *Journal of Industrial and Engineering Chemistry* referred to the Institute most favorably as making a real contribution to the problem of personnel relations in business today.

Kenneth Knickerbocker (Tennessee) and Lee Holt (American International) made statements about the Institute to their respective faculties which were received with great interest. The student newspaper at Am. Int. Col. gave prominent display to an interview with Prof. Holt. Prof. Knickerbocker writes: "I feel that many eyes were opened to unsuspected possibilities in the humanities. Some, however, appeared reluctant to give up the pleasures of the wailing wall: the humanities cannot be saved in this crude era, and any attempt to do so will compromise our historic usefulness. But stronger voices will have little of this sort of defeatism."

Kenneth Knickerbocker has been invited to the Univ. of the South to report on the Corning Institute there.

3. The First Four Years on the Job

Present situation: L.A. graduates often need four years of in-service training compared to 1½ needed by technical graduates. This means low pay.

Job to do: Better direction of college work (item 1 above), would reduce this time somewhat.

4. At the End of 10 Years on the Job

Present situation: The L. A. graduate usually catches up to the technical graduate and may surpass him in managerial work.

Job to do:—Collect statistics on this statement.

5. At the End of 15 Years on the Job

Present situation: About this time, the vertical rise usually changes to jobs that require a broadening out of services, when the L.A. man's broader cultural study puts him usually clearly ahead of the technical graduates.

Job to do: Publicize this situation by collecting names and stories of L.A. men who have made good in this way. Take these stories back to young men in college to use in item 1 work above.

W. L. WERNER
Pennsylvania State Col.

The University of Rochester has reason to be proud of its role at the Corning CEA Institute. First, there was the address by President C. W. de Kiewiet, Chairman of the American Council of Learned Societies. At once comprehensive and incisive, this discussion of "The Problems of Higher Education in the Western Democracies" was a fitting discourse for the occasion when most of the executive officers of the Corning Glass Works were present.

In addition, several Rochester alumni and staff members made substantial contributions. Mr. J. R. Cominsky, publisher of *The Saturday Review*, helped with the planning and programming and presented one of the liveliest talks at the Institute. Mr. Sol Linowitz, Rochester attorney; Professor Kathrine Koller, a national director of CEA; Professor William A. Jamison of Rochester, and Mr. Ward Taylor and Miss Stellwagen of the Rochester placement office all contributed greatly to the success of the Institute.

Wayne University should also be cited for its part in the Corning Institute. Leslie Hanawalt, head of the English Department and an Institute adviser, served as evaluator of one of the panel discussions. Donald J. Lloyd was Institute executive assistant; James McCormick, Ford Foundation Faculty Fellow and member of the English Department, was a staff associate; Dorothy Miles, adviser to students in liberal arts, was a seminar evaluator; Lyda McHenry, School of Business Administration, a seminar recorder, and George Hinds, director, Adult Education Program, Speech Department, a seminar consultant.

The November 21 issue of *The Saturday Review* will carry a sixteen-page supplement on the 1953 CEA Institute held at The Corning Glass Center, Corning, New York, October 15-17, on the theme, "Business and the Liberal Arts: An Exchange." Mr. Gilbert W. Chapman, President of Yale and Towne, will contribute a guest editorial.

The supplement will be called "A Report to America on Industry and the Liberal Arts" and will contain selections from the addresses and discussions at Corning. An Introduction will be followed by selections grouped under the following headings:

What are the Liberal Arts?

Does Industry Need the Liberal Arts?

How Does Industry Select and Employ Its Leaders?

How Can the Teaching of the Liberal Arts Be Improved?

How Can the Cultural Climate of America Be Improved?

Raymond Walters, Jr., book editor of *The Saturday Review* and consultant to The CEA Institute, is editing the Corning CEA Institute supplement.

A Call to Action

Teachers of the humanities have an ample supply of ammunition in their fight for life in the pronouncements by deans of professional schools, personnel men at the big industrial plants, and leading business men all over the country, each testifying as to the part a good education plays in producing the "three-dimensional man" CEA has already accumulated a considerable amount of material on this topic which is both interesting and informative. I propose that we carry this information to the "grass-roots."

Here's how. First set up a speakers' bureau with other departments in the humanities to carry the message of the "three-dimensional man" to any and every organization which needs speakers—civic clubs, women's study clubs, Parent-Teachers groups, teachers' meetings, faculty meetings, high school assemblies, even Sunday school classes. ... Once organized, get going! I can testify that it works.

L. N. WRIGHT
Southwest Texas State Teachers

Brief Comments

Let me say that you accomplished at Corning what I think we will recognize very clearly in time to come as one of the most extraordinary feats of the day: bringing together disparate communities of thought and encouraging each group to look sharply at its own practices with respect to the needs of the other.

JAMES T. MAHER
Cunningham and Walsh
Our School of Business Administration (whose budget subsidized my expenses to Corning) feels strongly that we are in the right track in requiring a heavy sampling of the humanities for admission to the professional schools.

EDWARD HUBERMAN
Newark College of Rutgers
The address on "The Age of Wasted Miracles" (by J. R. Cominsky, publisher *The Saturday Review*) is so full of keen analysis of the great American disease that it should have wide circulation. Those who heard it at Corning will doubtless help to spread its challenge among the silent lovers of what is best in all the arts.

JOHN SLATER
Univ. of Rochester, Emeritus

A new text!

Effective Communication

by Howard H. Dean,
Montana State College

This book contains basic instruction on speaking, reading, writing, and listening, as well as material on public opinion and mass communication so essential to communication programs.

EFFECTIVE COMMUNICATION teaches the student to go beyond the face value of what he reads and hears. By giving him a strong basis in logic it enables the student to discriminate between sound and unsound arguments and to analyze the propaganda constantly being used on him by press, radio, television, and motion pictures.

The last part of the book gives the student a wealth of communication problems realistic and meaningful to everyday life. Among the problems to be solved are ones in the technique of library study, writing the documented paper, composing definitions, directives, explanations, and business letters.

Prentice-Hall

"I am so impressed that I am recommending adoption of this Dictionary for the Freshman English courses here." —
PROF. EUGENE M. WAITE, Dept. of English, Yale University



More entries (142,000) ... more pages (1,760) ... more examples of usage ... more pictures (over 3,100 terms illustrated).

Check 55. With 26-44b Thesaurus-Index 50

See it at your College Store

THE WORLD PUBLISHING CO.

Cleveland 3, Ohio

THE MIRACLE OF LANGUAGE by Charlton Laird. Recommended as basic or supplemental in linguistics. **WORLD**

Rutgers All-University Educational Conference

A registered 108 Rutgers faculty members in the humanities met on Sept. 25 to consider the place which the humanities should occupy in the curriculum, and ways of improving their effectiveness as contributions to a liberal education.

The meeting was launched by a plea for a greater emphasis on the classics—the classics as added items among the present degree requirements, as substitutes for present requirements, as electives to which students could be lured, or as materials which, in translation, could be included in courses for students unable to read originals.

The value of exposure to the classics through great teaching in the classroom was emphasized, but to the neglect, it seemed to some, of the problem of effecting that exposure within the college pattern, or the problem of preparing and hiring and retaining a teacher capable of doing the great teaching. A brief reference was made to the function of the student theatre and the "book of the year" plan as means of bringing the student body into contact with the classics. Throughout the discussion there were implications that many were discussing classics not so much as Latin and Greek, but rather as symbols of literature as a whole and the teaching of it in the liberal arts.

Vocational Possibilities

Another part of the discussion was concerned with the vocational possibilities in the humanities or—if one shies at the word vocational—the proper answer to the student who asks, "What can I do after graduation if I major in the humanities?" Comment was made that many professional schools say that the humanities are not only acceptable but desirable as the core of college preparation for the professional training to follow, and further comment suggested that what they say is not compatible with what they do.

A plea was made for a survey to ascertain what Rutgers humanities majors of the past are now doing, and whether they have been helped or hindered by their major choice. It was mentioned that a Rutgers study of this matter is already projected or on the way, and that this body might cooperate in the venture to advantage. (Incidentally, since this conference was held, several professors of English from the several units of Rutgers have participated in the College English Association conference on this topic at Corning, New York.)

Linked with this whole discussion was the suggestion that, whether through the classics or not, what humanities must do is to introduce the students to another period of civilization than the present—through history, through literature, through any medium which will serve to introduce the student to a culture, as a means of correcting the perspective of the student whose vision is hampered by the experience only of the present.

S. D. STEPHENS
Newark Col. of Rutgers

For Whom the Bells Told

At the close of the Amherst CEA Institute held in June, 1952, Past President Bob Fitzhugh dared to proclaim that the alarm bell of revolution had sounded in our academic midst. I must admit that I was one who harbored in my own mind a mild scepticism. Where actually, I asked myself, would the revolution take place? Were we to expect that, from occasional national and regional meetings with a few business men, suddenly there would be established a great demand for English majors?

Decision Made

Yet as I traveled homeward over the long winding highways to Indiana, the sound of a tolling alarm bell would not fade. Perhaps, I thought, something could be done on the campuses of the nation as well as in the business houses. This fire must rise on both sides!

With this objective in mind, in the fall of 1952, a committee was set up in our department to examine what career opportunities besides the usual ones of teaching and writing were open to majors in English. Consultations were held with the director of job placement, the instructor of library science, the supervisor of practice teaching, the director of civil service examinations, the deans of law and business, the heads of departments—in fact, with anybody who seemed to know or care anything about our problem. Everywhere that we turned for help we found an enthusiastic response. Then we put together the ideas we had gathered into a pamphlet and entitled it *Career Opportunities for Majors in English*.

The Pamphlet

We were careful to include sample curricula through four years, so that our prospective majors could see exactly how their programs would be carried out. We also included a section on job placement procedures.

These are the topics which we covered: Introduction. Opportunities in Advertising, Sales Promotion Work, and Editing for the A. B. Graduate. Opportunities Involving Typing, Stenography, and General Office Work. Opportunities for Business Leadership Offered in the Combined Five-Year Program Leading to an M. B. A. Opportunities for the English Major in Civil Service. The English Major in Combined Pre-Law Programs. The English Major in Combination with Library Science. English in Combined Programs for Secondary Teaching Certificates. Preparation for Teaching English at the College Level. The English Major as Preparation for Professional Writing. The English Major as Preparation for the Book Publishing Business. The English Major as Preparation for the Ministry. English Departmental and University Job Placement Services. English May Be the Best Major for You.

In May of this year each faculty member of our department invited his half dozen or so best freshman students to drop in to his office for friendly conferences. It

Teacher or Editor?

"An editor! How exciting!" Invariably these words are the response of gas metermen, bank clerks, saleswomen, psychiatrists, and airline hostesses. When I was a college instructor last year, earning a comparable salary with an entire summer's vacation, I never enjoyed such adulation—only a cluck of the tongue and a weary sigh of "you poor teachers!"

People seem to think an editor does nothing but sip cocktails in urban grottoes with recalcitrant authors and emerge resplendent with a Nobel prize manuscript. Or they think that authors are capricious little boys waiting for an editor's inspirational nod and advance royalty. Or that authors are mighty lady killers—mighty editor-lady killers—who make their victims forget all about bleeding pages and reorganizing indices. Actually, the only romance I've heard of so far occurred not between an author and an editor but between two authors whom an editor brought together to collaborate. They took their assignment diligently!

The Reality

Probably the last romance the layman visualizes for us is our intimate relationship with a tome in a tomb. Our offices are sound-proof and uncluttered, replete with reference books and pencil sharpener, and conducive to daily hours of concentrated reading and criticizing of manuscripts. Only the rustle of paper or the click of typewriter keys breaks the silence. This sedentary and solitary aspect of editorial work is most unlike the stimulating atmosphere of the classroom.

In other respects, editorial work uses, more or less, all the skills learned in teaching. What English teacher does not spend hours reading themes, grading papers,

was suggested to each student that perhaps, contrary to what he may have been led to believe, there were literally thousands of vocational and professional careers for which a major in English served as an excellent preparation. Every student who showed an interest was given a copy of our pamphlet to read and to take home.

The Pay-off

This fall our enrollment of English majors is up 24%! We attribute this good result largely to *Career Opportunities for Majors* plus the individual conferences.

The pamphlet is being revised and enlarged and will be issued in printed form. We plan to distribute it to high school teachers of English and through them to interested students. Our freshman division counselors will be supplied with copies. And unless plans go awry, we will have copies by the first of next year or before for all members of CEA.

Our hope is that seeing what we have prepared and knowing of the success we have had many other departments over the nation will prepare their own publications and that the fire of revolution will spread.

Seize the flambeau!

RUSSELL NOYES
Indiana University
P. S. I now wear only tri-colored neckties.

and preparing lectures?

Even though editors do not lecture, they do advise their authors much as teachers do in conferences and on themes. And my Pygmalion aspirations fructify much more with my authors than they ever did with my students.

I do not have to write the same criticism twice on a manuscript the way I had to on themes. This does not mean that an author always agrees with me, but at least he gives my suggestions thought—sometimes bellicose thought. Students have neither royalties nor professional reputations at stake. But then, on the whole, they are not of the higher intelligence that authors are. When the book finally is printed, even bellicose thoughts are forgotten and authors exchange Christmas cards with their editors. Some authors feel that editors are back-seat drivers; others think they are a right arm. I now feel that all prefaces should credit not only the authors' wives "without whose inspiration this book would never have been written" but also the editors without whose prodding the book would never have seen print!

Advantages of the Editor

As an editor, I attend professional meetings with all expenses paid. As a teacher, I rarely could afford them. My old friends who are still teaching greet me with "So, you sold out to Mammon!" and begin, much to my embarrassment, groping for all the Ginn titles they have ever used in their courses. I certainly do not stalk about with a price list soliciting business; yet, I am continually shocked to note that it is teachers and not editors who turn into hucksters at these affairs. I have heard professors, in the midst of reading a scholarly report, put in a plug for their latest book. Some even hand round circulars on it at the banquet tables!

Most editors are as well, if not better, informed about current scholarship and educational research. Of course it's our business to be well-informed when we work for textbook companies; however, progress in education is as desirable a goal to us as it is to educators. It is also a basic interest to those of us who came from the classrooms. Usually, I find that I am so immersed in the quality of a manuscript that when the author mumbles about royalties and quantities of printings, I am joltingly reminded that he isn't writing just for the sheer love of producing better textbooks.

If the teacher complains about not having enough time to read, pity the editor! I really am on a busman's holiday when I pick up a book at night now! But the discovery I have made as an editor—one that I never made as a teacher—is that the world owes editors like Maxwell Perkins a debt that can never be reckoned in terms of salary or praise.

Still, I can't rob Peter to pay Paul. It is true that I do not miss the yearly faculty reception lines. But exchanging ideas with students and the exhilaration one receives from the classroom are things no one who has ever enjoyed teaching can really live without.

LILA KOSTICK CHALPIN
Ginn and Company

Shakespeare Especially Repeats

In the good old days many of us were advised to avoid word-repetition in favor of synonyms or pronouns. Yet recognition may add grace to writing and speaking; and it adds force and coherence also, when used with discrimination. This repetition, or word-echo, is the simultaneous recurrence of meaning and sound at intervals short enough to make the recurrence perceptible. An example from *All's Well that Ends Well* is

"Our means will make us means."
Quintilian, still one of the most interesting and comprehensive of writers on rhetoric, says in his *Institutes* regarding repetitions and other "figures of language": "While, suitably placed, they are a real ornament to style, they become perfectly fatuous when sought after overmuch." (*Institutes*, IX. III.100ff.)

Repetition as Rhetorical Device
During the Tudor period repetition seems to have been employed consciously. Spenser and Shakespeare used it over and over again. *Hamlet* has at least 526 repetitions of various kinds, not including puns, *Othello* 474, and *Macbeth* 186. *The Tempest* has only about 180, but *Love's Labor's Lost* has over 400.

In the year of the Armada, Abraham Fraunce, a friend of Sydney and Spenser, published *The Arcadian Rhetorike*, an almost complete copy of which lies in the Bodleian. Fifteen of its pages are devoted to patterns of word-repetition, with examples from Greek, Latin, French, Spanish and Italian poets, and from Sydney and Spenser. (A photostat copy of this book is owned by the Newberry Library in Chicago.)

Several of Fraunce's patterns may be of special interest to teachers of English. *Anaphora* is word-echo at the beginnings of lines or phrases, as in Shakespeare's eighteenth sonnet:

"So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee,"

or in *Cymbeline*

"Safe may'st thou wander, safe return again"

or in *As You Like It*

"If ever you have looked on better days,
If ever been where bells have knolled to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear . . ."

In this last-named play there is an example of simple iteration, a pattern which Shakespeare uses frequently in most of his work. Jacques says:

"A fool, a fool! I met a fool in the forest,
A motley fool — a miserable world!
As I do live by food, I met a fool!"

In *As You Like It* there are also several prose examples of Climax (*gradation*) or "The Marching Figure." Tuchstone says to Corin: "Why, if thou never wast at court, thou never saw'st good manners; if thou never saw'st good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation."

And in the last act, Rosalind says to Orlando: "Your brother and my sister no sooner met but they looked; no sooner looked, but they loved; no sooner loved, but they sighed; no sooner sighed, but they asked one another the reason; no sooner knew the reason, but they sought the remedy."

Anadiplosis

Some of the uses above could scarcely have been inadvertent. Yet interesting and curious as they may seem to students of rhetoric, a far more significant and useful pattern is one that Fraunce called Anadiplosis. In the third scene of the fourth act of *Macbeth*, Malcolm insists:

"Though all things foul would wear the brows of grace,
Yet grace must still look so."

You will notice that the word *grace* comes at the end of one clause and near the beginning of the next. This device, which was used frequently by Tudor and Stuart writers, serves to weld parts of writing and speaking together and contributes to emphasis at the same time. In addition to the emphasis and coherence which it supplies, it is often *incremental* also, advancing the argument of the author. Gunmere points out this function in his discussion of repetition in ballads. The repeated word is attended by words which add meaning. The following examples from Shakespeare will illustrate the pattern further:

From *Cymbeline*:
"So tender of rebukes that words are strokes,
And strokes death to her."

And from *Love's Labors Lost*:
"King: These be the stops that hinder study quite,
And train our intellect to vain delight.
Biron: Why all delights are vain."

This latter kind of repetition is frequent with Shakespeare, particularly in *Hamlet* and *Othello*. Often a speaker will pick up a word used near the end of the previous speech, just as good conversationalists do in our own day. By this means the second speaker does not change the subject abruptly or seem impolite. Indeed, in some conversation this may be about the only good way to get the proverbial word in edgewise.

Aid in Textual Problems
Incidentally, it may be of interest to note that in at least two instances Shakespeare's habit of repetition bears on textual problems: in *Macbeth*, III, 2, 20, "Whom we to gain our peace have sent to peace" sometimes appears as "Whom we to gain our place;" and in *The Tempest*, IV, I, 190, "all, all lost, quite lost" has appeared as "are all lost."

Shakespeare's various repetitions appear about as often, proportionately, in his prose passages as in his verse. Of more recent writers, Matthew Arnold also employed repetition deftly in his prose, as Miss Edith Rickert once noted in passing comment.

Other Examples

The metaphysicals, perhaps in reaction, seem to have put thumbs down on word-echo, notwithstanding their passion for literary conceits. Of earlier writings, *Beowulf* and Chaucer have very few repe-

Critic and Poet

On October 29 Cleanth Brooks and Robert Penn Warren spoke at the University of Massachusetts in ceremonies dedicating a new poetry reading room in the Goodell Library. Cleanth Brooks gave a notable exemplification of his method of criticism in a close analysis of Andrew Marvell's "The Garden" and of Warren's poem by the same name.

The figures, tone and pattern of the Marvell poem revealed its inner meaning to the critic and through them he arrived among other things at a definition of the lightness of touch and detachment characteristic of the metaphysicals. The way in which the poet hints at and suggests the ethical predicament of man, fallen from the grace and beauty of the primeval garden, was strikingly brought out in the discussion, while it was nevertheless made clear that the poem is not without a sophisticated irony.

Professor Brooks met the problem of source-hunting head-on in his discussion of Warren's poem on the same topic, pointing out that a knowledge of Marvell's work enriches one's response to the modern poet. This is the only justification for a consideration of sources, he maintained. He suggested that the more somber mood of the modern poem arises from the omission in it of some of the symbols of traditional faith recognizable in Marvell.

Brooks refused, however, to ask Warren how to interpret his work. He declared that the poet's unconscious intention is more important than his conscious intention, and about this he can speak with no more authority than anyone else; sometimes even with less. Mr. Brooks stressed his point by insisting that even if the poet gave a sworn statement as to his intention, before a notary public, this

statement would not have any significant value to one seeking the real poetic intention of the author. When Mr. Warren arose to speak he remarked merely that he was glad to have been reminded that he had once read Marvell.

Robert Penn Warren's contribution to the evening was a spirited reading of selected passages from his latest book, *Brother to Dragons*, an extended dramatic poem based on an incident in the life of Thomas Jefferson. The poem is concerned with the distance between the Jeffersonian ideal and the reality of corruption within Jefferson's own family. On a higher level it is a forceful parable which points to original sin and makes mockery of all complacency — including American.

Chairman for the evening was Dean Frank Prentice Rand, and the program was arranged by Robert Tucker, David Clark, Leon Barron, Richard Haven and Elliot Allen.

Doubleday and Company, Inc., announces a new series of books to provide text materials and other instruction aids in the field of speech. Prof. Jon Eisensohn of Queens will be consulting editor. Manuscript proposals and suggestions from instructors will be appreciatively received.

coming in January

Technical Writing

By GORDON H. MILLS and JOHN A. WALTER. This new text will serve two purposes: to provide a functional definition of the concept of technical writing and acquaint the student with the skills involved, and to describe contemporary practice in industrial and research organizations. Probably 448 pages, \$4.00.

RINEHART

232 madison, n. y. 16

1953 Edition

Literature For Our Time

WAITE and ATKINSON

"Fresh, lively, continuously interesting."

Benfield Presses
Dartmouth College

"The best modern literature anthology I've seen."

Thomas C. Edwards
University of Michigan

HENRY HOLT & CO.

New York 17

titions. Milton, however, uses *repetends* over twelve hundred times in his poetry, though not often in his prose. (Donald L. Clark, in his *John Milton at St. Paul's School*, presents evidence which indicates that Milton was exposed to Quintilian's ideas during his formative years.)

Of later poets, William Butler Yates and Edwin Arlington Robinson seem fondest of artistically recurring words which advance argument. As for the spoken word, I have noticed that some of our most eloquent and earnest contemporary public speakers use incremental repetition frequently. The classic example of such echo, though, is in Lincoln's *Gettysburg Address*. Here, in about 260 words, there are at least seventeen important words repeated.

Some kinds of repetition may be undesirable. Even some of the echo in Shakespeare approaches the nature of jingle. Nevertheless repetition is often a part of good writing and speaking, and some of it seems to contribute to subliminal, as well as practical, effects.

"Though all things foul would wear the brows of grace,
Yet grace must still look so."

DECKARD RITTER
Illinois College

Three Problems

(Continued from Page 1)

lesley discussed her experiences teaching Johnson, "the most difficult figure to teach in the 18th century." He is neither a literary artist like Pope nor a man of one idea like Swift, but a man of contradictions. Her method is to draw the intellectual classification of Johnson from the students after they have read him rather than to tell them how to take him herself. The discovery they make is that the man was greater than his works.

Boswell should be saved for dessert, to be taken only after the students have come to know Johnson at first hand. Boswell's portrait is external, full of patronizing delight at the man's personality, but never getting to his heart. Boswell did not understand Johnson's delicate psychic balance, his fears and doubts, his battles with his own unconscious.

Prof. Balderston believes that teachers should reemphasize Johnson the moral philosopher and should require a detailed reading of the most Johnsonian papers from *The Rambler* and of *Rasselas* in its entirety.

Virginia Woolf

Jean Sudrann of Mt. Holyoke analyzed the qualities of Virginia Woolf's *To the Lighthouse* which make it an enriching experience for modern students who are finding out about the contemporary climate of ideas. Like the work of such diverse thinkers as Burke, Yeats and Jung, the Woolf novel is a study in methods of patterning chaos. Each part of it shows how a different person is molding chaos into meaning. The current interest in symbolism and structure makes the plotless novel easier to teach than it used to be.

To the Lighthouse has the structure of the play within the play; it is a comment on itself. This is not just a "point of view device" but organic, giving sensuous and immediate presentation of the artist's own vision. L.

Committee in Charge

The fall New England CEA meeting was in charge of the following committee: Patrick Quinn, program chairman; Marion Hamilton, in charge of arrangements; Roberta Grahame, president NE CEA; Charles Kerby-Miller, Evelyn Wells.

NE CEA OFFICERS,

1953-54

President, Franklin Norvish, Northeastern.

Vice-Presidents, F. Cudworth Flint, Dartmouth; Fred B. Millett, Wesleyan.

Sec.-Treas., Curtis Dahl, Wheaton.

Directors, 1953-54: Warren Smith, Univ. of Rhode Island; G. Harris Daggett, Univ. of New Hamp.; Muriel Hughes, Univ. of Vermont.

1953-55: Maxwell H. Goldberg, Univ. of Mass.; Hilda Fife, Univ. of Maine; C. L. Barber, Amherst.

1953-56: Harry T. Moore, Babson; Dorothy Bethurum, Conn. College; Donald J. Winslow, Boston Univ.

Greater New York CEA

Nearly a hundred members and guests of the Greater New York CEA heard Prof. Charles Siepmann, chairman of the Department of Communications at New York University, at the Fall Meeting held in the Museum of Modern Art on October 31.

Author of *Radio's Second Chance*; *Radio, Television and Society*; Report for UNESCO on television in the U. S. A.; and many other works on mass media of communication, Professor Siepmann gave the audience a preview of his recently completed Ford Foundation study on the status of critics and criticism in TV.

Following the talk, a luncheon was served in the Member's lounge in the penthouse of the Museum. All CEA members were invited to view current exhibitions, including the works of Fernand Leger, and also to attend a film showing of Flaherty's "Man of Arran."

At a business meeting, Prof. Donald A. Sears, Upsala, was appointed vice-president to fill the unexpired term of Prof. Charles Ranous, resigned. Elections for all offices will be held at the Spring meeting. Present officers are Professors Grace Stuart Nutley, Brooklyn College, president; Sears, Upsala, vice-president; Harry G. Cayley, NYU, sec-treas.; and John Waldman, Pace, PR officer.

South-Central CEA Breakfast

November 14 at Oklahoma Agricultural and Mechanical College, Stillwater. In connection with the annual meeting of the South-Central Modern Language Association. Chairman, William B. Leake, Department of English, Oklahoma A&M.

Presiding officer: E. E. Leisy, SMU, past president CEA (national). He will talk on future projects for the SCEA. Autrey Nell Wiley will report on The CEA Institute at Corning. There will follow a general discussion, led by four or five people, on "What Is Being Done to Articulate High School and College English?"

Regional Meetings

Va., W. V., and N. Carolina meeting at Sweet Briar College Nov. 14. Morning session: Lewis F. Ball, Richmond, "A Little Learning Is a Dangerous Thing;" Charles E. Ward, Duke, "The Graduate School and College Teachers." Justus C. Drake, Wake Forest College, will preside at the luncheon and Richard Walser, N. C. State College, will speak on "Confessions of a Book Editor." At the afternoon session Carl Y. Connor, Sweet Briar, will introduce Mark Van Doren who will read from his poems.

Now Available...

Correct Writing Form A

Everett - Dumas - Wall

... D. C. HEATH AND COMPANY

Indiana Officers

President of Indiana College English Association is Vila Deubach, Anderson College; Vice-President, Cary B. Graham, Butler; Sect.-Treas. is Richard H. Crowder, Purdue.

Linguistic Problem

I wonder if Critic readers are aware of a problem, partly linguistic, which we have out here in the West. Each fall, when the English lit. class gets to the Middle English period (which, it seems, was about Pope's time, or occasionally Ben Johnson's) and the romances about King Arthur are studied, we wrestle with the difficulty of comprehending that he is King Arthur and not King Author. Year after year it becomes plainer that the power of inertia is great.

But the Profession has its rewards. At last I had the privilege of meeting with genius. The evidence is contained in this sentence from an examination paper: "The Arthur of the story was Godfrey Chawcer."

DEAN LYMAN

Adams State College of Col.

Bureau of Appointments at Chicago

The CEA Bureau of Appointments is maintained by Albert Madeira (Box 472, Amherst, Mass.) as a service to CEA members. The only charge, in addition to national CEA membership, is \$3.00 for a twelve-month registration. Registrants who are not CEA members should include with their registration fee the annual membership fee of \$2.50—\$1.00 for dues and \$1.50 for subscription to the CEA Critic. Registration does not guarantee placement. Prospective employers are invited to use the services of the CEA Bureau of Appointments. (No charge.)

Chicago Office, December 28-30, at Palmer House.

CEA ELECTIONS

President: William L. Werner, Penn State.

Vice Presidents: Levette J. Davidson, Univ. of Denver; Lionel Stevenson, Univ. of So. Calif.

Directors: Edward J. Foster, Georgia Inst. of Tech.; Ernest E. Leisy, So. Methodist Univ.; Henry W. Sams, Univ. of Chicago; Harry R. Warfel, Univ. of Florida.

Nominating Committee: Robert T. Fitzhugh (Brooklyn) chmn.; Donald J. Lloyd (Wayne), Charles Murphy (Maryland)

"Tragically, stirringly contemporary..."

"The editor has not hesitated to 'elucidate obscurity by paraphrase,' to give all places when possible their present names, and to employ the most modern English idioms to capture the vigor of the original."
—John Mason Brown, Saturday Review

War Commentaries

BY JULIUS CAESAR

#702, EVERYMAN'S LIBRARY

At all bookstores, \$1.65

E. P. DUTTON & CO., INC.

M. W. Bloomfield & E. W. Robbins

FORM AND IDEA

30 Essays for College Study

This collection of essays varying in length, subject, tone, and form, represent such areas of knowledge as astronomy, geology, biology, psychiatry, sociology, linguistics, aesthetic criticism, religion, music, and ballet. Each essay includes biographical headnotes, questions, and theme assignments to help the student apply his reading of the essays to his problems in writing.

The collection contains essays by the following noted authors:

Agnes deMille
D. H. Lawrence
Gilbert Highet
Wm. H. Cornog
Agnes Rogers
Irwin Edman
A. MacKendrick
Mary Ellen Chase
Herbert Dingle
Rachel Carson
Loren Eiseley
Clyde Kluckhohn
Julian Huxley
James Thurber
Karen Horney

Nathan Glazer
Gerald Johnson
Lewis Mumford
Virgil Thompson
Adolph Deutsch
James Bryce
James Madison
Jonathan Swift
Aldous Huxley
E. B. White
Joseph W. Krutch
Joseph Conrad
Wm. Faulkner
Edgar Wind
Bertrand Russell

1953

288pp.

\$2.60

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N.Y.

Do you use

MODERN ESSAYS

by Russell Nye

515 pages \$2.25 list

and AMERICAN SHORT STORIES

by Eugene Current-Garcia
Walton R. Patrick

668 pages \$2.50 list

to form the core of your creative writing course?

SCOTT, FORESMAN AND COMPANY

Chicago Atlanta Dallas
San Francisco New York

1953

urner,

Da-
ional

ster,
st E.
enry
arry

bert
mn.;
arles

t-
t-
e
e
o
n
e
t-

Y

y
y-
e,
th
n-
y-
s,
n,
y
d-
e
i-
e
t-
s-
d

y